



Taiko Plus!

Sunday April 15, 2018

35TH Anniversary Season

**ESPRIT
ORCHESTRA**

**Alex Pauk
Founding Music Director
& Conductor**

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At BMO, we take pride in our local communities. That's why, each year, through various donations and sponsorships we are committed to providing our support. BMO is proud to support **Esprit Orchestra** and to be the 2017/18 season sponsor.

AN ORCHESTRA LIKE NO OTHER

With this evening's concert capping 35 years in the flow of discoveries and adventures of Esprit Orchestra, I'm pleased that it comprises many elements characteristic to our programming over the years and offers such rich and diverse glimpses into the musical thinking of some of the world's best, thought-provoking and imaginative composers. The exceptional guest artists who we are including in our concerts for the first time add to the excitement. The commitment and expertise of our orchestral musicians, as always, prove that they have been a key factor in Esprit's success and longevity.

We have previously performed music by all composers on the program and, through their strong individual voices, they carry us along in an immersive flow of challenging and alluring sonorities ranging from the ethereal, atmospheric, evocative and transparent through to sounds brimming with intoxicating primal force.

I'm very happy that you have joined us this evening and, with listening to music being the objective, I'll simply say that I hope you will savour our musical offerings.

A handwritten signature in black ink, appearing to read "Alex Pauk". The signature is fluid and cursive, with a large, stylized "A" at the beginning.

Alex Pauk, C.M.
Founding Music Director

Taiko Plus!

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

GUEST ARTISTS

Shannon Mercer – soprano

Nagata Shachu – Japanese taiko drums

Sunday April 15, 2018 | Koerner Hall

7:15pm

Pre-Concert Talk

Hosted by Alexina Louie

Special Guest: Michael Hoch, Head of CERN's art@CMS project

8:00pm

Concert

PROGRAM

Fuhong Shi
(China)

Concentric Circles (2009)*

- i. Great Yin
- ii. Lesser Yang
- iii. Lesser Yin
- iv. Great Yang

Chris Paul Harman
(Canada)

...with silver bells and cockle shells... (2018)**

Scott Wilson
(Canada)

Dark Matter (2018)**

- i. Clouds
- ii. Particles
- iii. Tapestries

INTERMISSION

Maki Ishii
(Japan)

Mono-Prism (1976)*

* Canadian Premiere

** World Premiere commissioned with generous support from the Koerner Foundation

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GUEST ARTIST SPONSOR:



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ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski,
*concertmaster**
CHAIR SPONSORED BY
DAVID NOVAK

Corey Gemmell
Sandra Baron
Anne Armstrong
Joanna Zabrowarna
Elizabeth Johnston
Jayne Maddison
Kate Unrau

VIOLIN II

Bethany Bergman*
Hiroko Kagawa
Louise Pauls
Renee London
Erica Beston
Laurel Mascarenhas
Jennifer Burford
Leslie Ting

VIOLA

Douglas Perry*
CHAIR SPONSORED BY
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Rhyll Peel
Nicholaos Papadakis
Carolyn Blackwell

CELLO

Paul Widner*
CHAIR SPONSORED BY
BARBARA SUTHERLAND IN MEMORY
OF JOHN SUTHERLAND

Marianne Pack
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OF JOHN SUTHERLAND

Olga Laktionova
CHAIR SPONSORED BY
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Margaret Gay

BASS

Hans Preuss*
Rob Wolanski
Natalie Kemerer
Erin Rose MacLeod

FLUTE

Douglas Stewart, *piccolo**
Leslie Newman, *piccolo*
Maria Pelletier, *piccolo*

OBOE

Clare Scholtz*
CHAIR SPONSORED BY
HELMUT REICHENBÄCHER &
JOHN STANLEY

Karen Rotenberg
Jasper Hitchcock

CLARINET

Colleen Cook*
CHAIR SPONSORED BY
DAVID SHERR

Michele Verheul
Richard Thomson,
bass clarinet

BASSOON

Gerald Robinson*
William Cannaway,
contrabassoon
Stephen Mosher

HORN

Christine Passmore*
Diane Doig
Gary Pattison
Linda Bronicheski
Bardhyl Gjevori
Jessie Brooks

TRUMPET

Robert Venables*
Anita McAlister
Michael Fedyshyn
Brendan Cassin

TROMBONE

David Archer*
David Pell, *bass trombone*
Ian Cowie

TUBA

Jennifer Stephen

PIANO

Stephen Clarke, *celeste,*
*harpsichord**
Stephanie Chua

HARP

Sanya Eng*
Angela Schwarzkopf

PERCUSSION

Ryan Scott*
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Mark Duggan
Blair Mackay
Dan Morphy
Andrew Rasmus

*Denotes Principal Player

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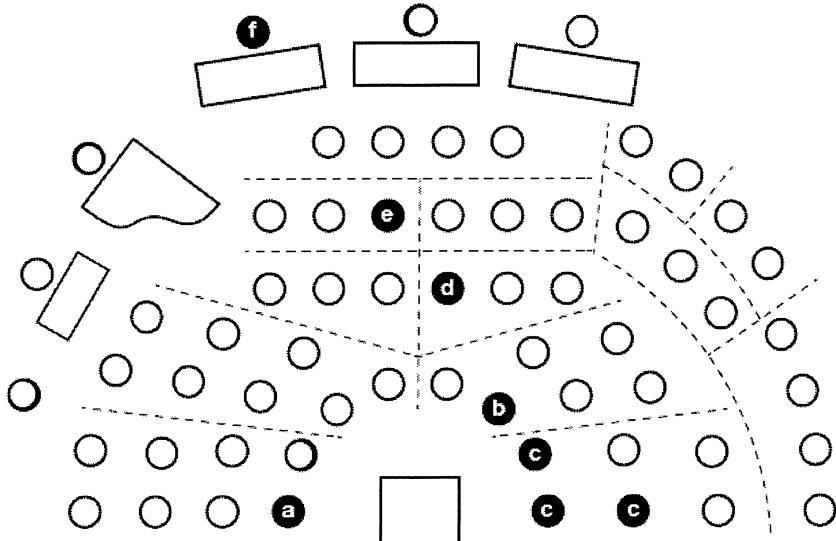
and support Esprit's musicians!

In supporting a player, you will directly impact Esprit and support our most precious resource – our musicians!

Spots are now open for the 2018/19 season. Please contact the Esprit office to find out member benefits and how you can be a member.

Special thanks to our patrons who generously supported the following players this season:

- | | |
|--|---------------------------------------|
| a) David Novak | Concertmaster |
| b) Edred Flak | Principal Viola |
| c) Barbara Sutherland
<i>in memory of John Sutherland</i> | Principal Cello + 2
Section Cellos |
| d) Helmut Reichenbächer &
John Stanley | Principal Oboe |
| e) David Sherr | Principal Clarinet |
| f) Robert Morassutti | Principal Percussion |



ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. Pauk has revitalized orchestral life for composers across Canada by founding Esprit Orchestra in 1983 and devoting the organization to new music. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen Sitarski enjoys a varied career as a violinist and musician. He is concertmaster of both the Hamilton Philharmonic Orchestra and Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons. During his tenure in K-W, Sitarski became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across North America. He has served as Associate Concertmaster of the Canadian Opera Company, the Winnipeg Symphony Orchestra, and was guest concertmaster and soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written specially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony), and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

Stephen has arranged music for the Emperor Quartet, Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony. Stephen was awarded the Queen's Jubilee Medal. He is on the faculty of the National Youth Orchestra and Wilfrid Laurier University, as well as Toronto's Glenn Gould School at the Royal Conservatory of Music. He maintains an active private studio.

SHANNON MERCER

Soprano

Recognized for the luminosity and effortless agility of her voice, as well as her commanding stage presence and profound acting ability, Canadian soprano Shannon Mercer enthusiastically embraces a range of repertoire from early to contemporary music; from Francesca Caccini and Monteverdi to John Beckwith and Ana Sokolović. Shannon maintains a busy and challenging performance calendar of opera, concert, and recital engagements throughout North America and Europe while also sustaining an active recording presence, capturing some rarely performed works. Mercer's current season features performances of the Mozart Requiem with the Hamilton Philharmonic, Handel's *Messiah* with the Phoenix Symphony, a gala concert with Toronto Masque Theatre and a series of concerts with Ensemble Caprice in the early summer.

Recent highlights include an extended run with Necessary Angel Theatre Company and Canadian Stage *All But Gone: A Beckett Rhapsody*, a reprisal of Pamina in the Calgary Opera's *Die Zauberflöte*, appearances in both Monteverdi's *Orfeo* and *I'Incoronazione di Poppea* at the Boston Early Music Festival. Shannon also performed with Ensemble Caprice in Montreal, Washington D.C. and the Metropolitan Museum of Art in New York, in concert with Catacoustic Consort in Cincinnati, in Berg's *Seven Early Songs* and Mahler's *Symphony No. 4* with the East Texas Symphony, Bach's *Mass in B minor* with the Bach Sinfonia in Washington D.C., and *American Dream* with the Seattle Baroque Orchestra.

Shannon's discography includes *Trobairitz*, a new disc containing songs set to poems by female troubadours in the South of France, the 2014 Juno-nominated Berlioz's *Les Nuits d'été* and Palej's *The Poet and the War*, two recordings of Bach's St. John Passion, the Juno-Award winning *Gloria: Vivaldi's Angels*, Vivaldi: *The Return of the Angels*, *Salsa Baroque*, *O Viva Rosa, Bach and the Liturgical Year*, *Wales: The Land of Song*, and others. She appears on DVD in Alexina Louie's comic operas *Burnt Toast* and *Mulroney: The Opera*, and in Monty Python funny-man Eric Idle's hit *Not the Messiah*.

NAGATA SHACHU

Japanese taiko drumming group

Nagata Shachu, based in Toronto, has enthralled audiences with its mesmerizing and heart-pounding performances of the Japanese drum (taiko) since its formation in 1998. The group has toured widely throughout Canada, the U.S., and Italy, in addition to the Middle East, performing in major theatres, concert halls, and festivals.

While rooted in the folk drumming traditions of Japan, the ensemble's principal aim is to rejuvenate this ancient art form by producing innovative and exciting music that seeks to create a new voice for the taiko. Taking its name from founder Kiyoshi Nagata and the Japanese word *shachu* meaning group, Nagata Shachu has become renowned for its exacting, physically demanding, and energetic performances on the taiko. Their playing is the combination of unbounded spirit and passion with the highest levels of musicianship and discipline.

Nagata Shachu has the unique distinction of being the only group outside of Japan with the sponsorship of four major Japanese drum manufacturers; a testament to their mastery of the art form. In addition to having recorded five CDs of original music and four DVDs, Nagata Shachu produces its own annual concerts focusing on the presentation of new works. For the last five years, Nagata Shachu has produced a three-concert season, featuring collaborations with both local and international artists.

Featuring an arsenal of taiko (including the massive O-Daiko drum), bamboo flutes, the three-stringed shamisen, and an array of gongs, cymbals, shakers, and wood blocks, Nagata Shachu will take you on a musical journey beyond all borders.

David Adamcyk	Wolf Edwards	Jacques Hétu
Robert Aitken	José Evangelista	Alice Ping Yee Ho
Samuel Andreyev	Fabrice Fitch	Vincent Ho
Istvan Anhalt	Harry Freedman	
Eugene Astapov	Paul Frehner	
Sergio Barroso		
Bob Becker		
John Beckwith		
Norma Beecroft		
Allan Bell		
Roger Bergs		
Rose Bolton		
Walter Boudreau		
Denys Bouliane		
Timothy Brady		
Glenn Buhr		
John Burke		
Brian Cherney		
Michael Colgrass		
Brian Current		
Omar Daniel	Gerhard Ginader	
Zosha Di Castri	Scott Good	
Paul Dolden	Denis Gougeon	Chan Ka Nin
Mark Duggan	Chris Paul Harman	Petar Kresimir Klanac
Tomas Dusatko	Gary Hayes	Rudolf Komorous

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Henry Kucharzyk	Alexina Louie	Yannick Plamondon
Larry Lake	Raymond Luedeke	Wendy Prezament
	Andrew MacDonald	John Rea
	Bruce Mather	Matthew Ricketts
	Christopher Mayo	André Ristic
		James Rolfe
		Erik Ross
		Jeffrey Ryan
		R. Murray Schafer
		Ana Sokolovic
		Harry Somers
		Douglas Schmidt
		Adam Scime
		Bekah Simms
		Andrew Staniland
		Norman Symonds
		Chris Thornborrow
		Gilles Tremblay
		Barry Truax
	Maxime McKinley	Owen Underhill
	Samy Moussa	Christina Volpini
Jimmie LeBlanc	Phil Nimmons	John Weinzwieg
Christien Ledroit	John Oswald	Scott Wilson
Analia Llugdar	Alex Pauk	John Wyre

FUHONG SHI
***Concentric Circles* (2008)**

Composer's Note:

Concentric Circles is scored for a large orchestra. The concept for this work, and its organizational framework are inspired by the I-

Ching (Book of Changes), an ancient Chinese treatise on divination with philosophical commentaries. It is composed of four continuous movements including *I. Great Yin*, *II. Lesser Yang*, *III. Lesser Yin*, and *IV. Great Yang*. The movement and energy within notes, and the proportion as well as the balance between silence and music come from the concept and aesthetics of Chinese calligraphy.

The first movement attempts to create a timeless, spacious and ethereal atmosphere with the rustling texture and exquisite softness similar to the ancient Chinese water-colour landscape brush painting. The second movement seeks the transparent colours and echo effects in different instrumental groups and orchestral timbres, like countless flowing ripples or tree rings. The third movement conjures up an energetic dance ritual with multi timbral and textural layers by brass and the

lower instruments, while the last movement concludes the whole work with the torrential power as if Kuafu* was striving to chase and capture the Sun.

*Kuafu is a giant in Chinese mythology who wished to capture the Sun. His story is similar to Icarus in Greek mythology.

CHRIS PAUL HARMAN
***...with silver bells and cockle shells...* (2018)**

As with nearly all of Chris Paul Harman's output, the musical material in *...with silver bells and cockle shells...* springs from a single primary source. Having worked with sources as diverse as J.S. Bach, Leonard Bernstein, and Burt Bacharach, Harman turns here to The Big Book of Nursery Rhymes and Children's Songs (published by Hal Leonard) for inspiration. From this, he cobbles together a bank of melodic, harmonic, and rhythmic figures to be freely drawn upon and transformed, as in the Classical Theme & Variations form. The 'theme' here is a series of 25 traditional English and American song settings of children's nursery rhymes—drawn from the anthology's collection of 169—ranging from the familiar ("Hickory Dickory")

Dock") to more antiquated fare ("Ride a Cock-Horse to Banbury Cross").

Each nursery rhyme constitutes an autonomous micro-movement in the overall form, typically separated by Harman's characteristic pauses which frame the songs like discrete panes of glass in a stained-glass narrative, or more appropriately, the static illustrations in children's picture books. The soprano soloist is the central bearer of the extant source material: around her melodic lines, the orchestra adds gentle filigree, strange resonance, and palimpsestic commentary. A battery of pitched percussion, prominent parts for harp, celesta, two pianos (one prepared with plastic plugs to detune and defocus the pitch), and harpsichord combine to create a haze which envelops the voice, effectively fading each picture-like vignette. Harman's musical transformations range from simple arrangements to much more overt "compositional interventions", heavily chromaticizing the diatonic source material, creating canonic clouds by staggering lines, harmonizing the original melody in unconventionally colourful hues, etc.

...with silver bells and cockle shells... was commissioned by Esprit Orchestra with financial support from The Koerner Foundation.

Program Note by Matthew Ricketts

SCOTT WILSON *Dark Matter* (2018)

Composer's Note:

Several years ago, my friend Konstantinos Vasilakos approached me with an idea to develop a collaboration between CERN and our laptop group, the Birmingham Ensemble for Electroacoustic Research. The idea was to develop ways of transforming data from experiments at the Large Hadron Collider – the world's largest particle accelerator – into music and visuals, allowing us to hear and see the results of this cutting-edge research into the nature of the universe.

This evolved into a fruitful and ongoing project, leading most recently to the work for orchestra, electronic sound, and video that you will hear tonight. In it, similar approaches are used to produce orchestral material as well as electronic music. The work is in three movements. The first, *Clouds*,

is based around a melody derived from a single particle collision – a sort of slow-motion version of both that event and the accompanying electronic sound. The second, *Particles*, is based around different sonifications with unique musical characters, which inspire orchestral responses. The final movement, *Tapestries*, weaves together lines of music derived from different physics events into a rhythmic interplay, inspired by Nobel laureate Sheldon Glashow's words: "Tapestries are made by many artisans working together. The contributions of separate workers cannot be discerned in the completed work, and the loose and false threads have been covered over. So it is in our picture of particle physics."

Dark Matter is dedicated to Konstantinos Vasilakos and Angelos Alexopoulos, for having the inspiration and vision to initiate the *Dark Matter* project, to Alex Pauk and Esprit Orchestra for having the courage and ambition to take on the orchestral version, and of course to the heroic and tireless researchers at CERN, whose openness, collegiality, and unwavering commitment to discovery and pure research is an inspiration. Specific thanks should go to Michael Hoch,

head of the art@CMS project, and physicists Maurizio Pierini, and Kostas Nikolopoulos for support, collaboration, and advice.

MAKI ISHII *Mono-Prism* (1976)

Composer's Note:

The almost inaudible sounds produced by the Japanese drums at the beginning of *Mono-Prism* represent a challenge to the traditions of East Asian drumming. What will emerge from these whisperings at the verge of audibility? Quiet and ethereal sounds have had no place in the drumming traditions of East Asia.

Drums have been used traditionally in the context of religious festivals, their function being to disturb heaven and earth with their powerful sound and dynamism, and to awake spirits. As a player continues to strike his drum to the ultimate degree, so the sound of the instrument as produced through human agency (*jinrai*, "music of man") transforms into a sound as produced by nature (*chirai*, "music of earth"). Successions of sounds produced at an extremely high dynamic level still the passage of time and give rise to new sounds. The

orchestral attacks threaten to interrupt the sense of condensed time, the accumulated resonance.

Western sound produced through human agency here blends with the palpitations of nature: the sound of wind coming into contact with trees, the sound of flames blazing. The Chinese Taoist philosopher Zhuangzi divided sound into three categories. *Renlai* (Japanese: *jinrai*) refers to the sound produced by blowing a series of flutes, and by extension to the sound produced by human beings employing musical instruments. *Renlai* is thus the sound which emerges through the relationship between man and musical instruments. In contrast, *dirai* (Japanese: *chirai*) is the sound produced by the wind as it rushes through the tops of trees. These two types of sound are created through the agency of man and of nature respectively. *Tianlai* (Japanese: *tenrai*, "music of heaven") is the elemental force which rouses these two types of sound into action. *Tianlai* is thus a nation of music which transcends the distinction between "music of man" and "music of earth"; it is more profound than either. The "music of heaven" is thus the voice and the palpitations of

nature in all its awesome splendour. One of the ideal goals of drum performance is to achieve a state in which the listener arrives at the ultimate point of listening to the "music of heaven".

In *Mono-Prism*, the orchestra is joined by seven players of Japanese drums performing on seven drums with heads attached to the body with cords (*shime-daiko*), one large drum with riveted heads (*Ō-daiko*), and three medium-size drums with riveted heads of the type known as *Chichibu-daiko*.

The title *Mono-Prism* is a compound word consisting of the elements "Mono", which refers here to the monochromatic tonal quality of Japanese drums, and "Prism", referring to the prismatic tonal quality of the Western orchestra. The drum ensemble plays in the manner of a spiral, moving back and forth between determinate rhythm (simplicity) and indeterminate rhythm (complexity). For its part, the orchestra radiates in the manner of a prism; acoustic and temporal elements qualitatively different from those underlying the motion of the drum ensemble.

Program note courtesy of the Maki Ishii Official Website

COMPOSER BIOGRAPHIES

FUHONG SHI (b.1976)

A native of Shenyang, China, Fuhong Shi's compositions have been performed in the U.S.A., Canada, Mainland China, Hong Kong, Taiwan, Europe and Southeast Asia.

In 2009, Fuhong earned a Doctorate in Composition from the

University of Toronto. In 2016-17 she was a visiting scholar at Columbia University in New York City. Currently, she is Associate Professor and Supervisor of the Master's Degree Program at the Central Conservatory of Music (CCoM) in Beijing, China.

Fuhong has studied with many world-renowned composers and teachers, such as Gary Kulesha, Chen Yi, Chou Wen-Chung, Tang Jianping, Guo Wenjing, Chen Qigang, James MacMillan, Salvatore Sciarrino, Murray Schafer, Gilles Trembley, Brian Cherney, Augusta Read Thomas, and Fred Lerdahl.

Fuhong has collaborated with numerous prominent orchestras and ensembles worldwide, including the Vancouver Symphony Orchestra, New Music Concerts, Ensemble

Contemporain de Montréal, Queen of Puddings Music Theatre, Orchestre de la Francophonie Canadienne, Continuum Contemporary Music, Tai Wan Symphony Beijing Central Conservatory of Music, Hua Xia Chinese National Orchestra of Beijing Chinese Conservatory, Soundstreams, Beijing Symphony Orchestra, and China National Centre for the Performing Arts Orchestra.

Among her numerous awards, Fuhong won the prestigious Young Composer Project in the China National Arts Fund Competition in 2015. The music of Fuhong Shi can be heard at: www.soundcloud.com/Fuhong-Shi

Biography courtesy of Fuhong Shi

CHRIS PAUL HARMAN (b.1970)

Noted for his boldly original forms, eerie re-fashionings of familiar musical material, and phantasmagoric orchestration, Chris Paul Harman is one of Canada's most esteemed composers. Early recognition came when Harman was still in his early twenties, with a series of major orchestra commissions from the CBC Radio Orchestra, the National Arts Centre

Orchestra, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, and Esprit Orchestra. Harman was a finalist for the CBC Radio National Competition for Young Composers in 1986 when he was only sixteen years old, subsequently garnering the Grand Prize in the same competition in 1990 for *Iridescence*. Although largely self-taught as a composer, Harman studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wragget. He later earned a Ph.D. in Composition from the University of Birmingham (2012) while serving an assistant professorship at McGill

University's Schulich School of Music. Since 2014, he has been an Associate Professor of Composition at McGill University.

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Other honours include *Iridescent* being named a Selected Work in the 1991 International Rostrum of Composers in Paris, and his Concerto for Oboe and Strings being chosen as a Recommended Work at the International Rostrum of Composers in 1994. *Uta* (Concerto for Viola and Orchestra) received an honourable mention at the prestigious Gaudeamus International Music Week (Netherlands) in 2001. Harman has won the Jules Léger Prize (the highest honour for new chamber music in Canada) in both 2001 and 2007.

His works have been commissioned and performed by numerous international ensembles and orchestras, including the Asko Ensemble (Amsterdam), Camerata Aberta (Sao Paolo), Continuum (Toronto), Esprit Orchestra (Toronto), Montreal Symphony Orchestra, Nieuw Ensemble (Amsterdam), Noordhollands Philharmonisch (Amsterdam), Philharmonia Orchestra (London), Seoul Philharmonic Orchestra, St. Lawrence String Quartet (Stanford), Ensemble de la SMCQ (Montreal), Tokyo Symphony, Toronto Symphony Orchestra, Trio Fibonacci (Montreal) and the Vancouver Symphony Orchestra.

Also, a noted pedagogue, Harman served on faculty as a visiting artist at the 2017 soundSCAPE Summer Festival (Cesena, Italy) in addition to the 2017 Soundstreams Emerging Composers Workshop (Toronto) as a composition mentor alongside Unsuk Chin.

Biography courtesy of Chris Paul Harman

SCOTT WILSON (b.1969)

Scott Wilson was born in Vancouver, Canada. His musical education included composition studies with Barry Truax, Christos Hatzis, Gary Kulesha, Ron Kuivila, Alvin Lucier, Wolfgang Rihm, and others. His works have been presented internationally (e.g. Huddersfield Festival, Mouvement, Inventionen in Berlin, Open Ears, Esprit Orchestra's New Wave festival, etc.), and include compositions for both instrumental and electroacoustic forces, as well as structured improvisations for networked music ensembles (usually with BEER, the Birmingham Ensemble for Electroacoustic Research). He is Reader in Electronic Music at the University of Birmingham in the U.K., where he directs the University's Electroacoustic Studios and BEAST

(Birmingham ElectroAcoustic Sound Theatre), an internationally recognised loudspeaker orchestra which gives large-scale immersive presentations of electronic music.

Recent projects include works and recordings with Xenia Pestova, Darragh Morgan, the Fidelio Trio, the Birmingham Contemporary Music Group (with mezzo-soprano Lucy Schaufer), a song cycle based on the diaries of William Lyon Mackenzie King with Continuum Contemporary Music and acclaimed Canadian tenor Pascal Charbonneau, and (along with BEER) the *Dark Matter* project in collaboration with art@CMS at CERN.

<http://scottwilson.ca>

Biography courtesy of Scott Wilson

MAKI ISHII (b. 1936-2003)

Maki Ishii was born on May 28th, 1936 in Tokyo as the third son of Baku Ishii, the celebrated dancer and choreographer who played a pioneering role in establishing the genre of modern dance in Japan. After studying composition and conducting from 1952 to 1958 in Tokyo, he moved to Berlin

where he continued his studies at the Hochschule für Musik Berlin. In 1969, he was invited back to Berlin by the German Academic Exchange Service to take part in their Berliner Künstlerprogramm.

His compositions have been performed all over the world. Concerts such as *Composer's Portrait of Maki Ishii* have been held in Paris at the Festival d'Automne (1978), at the Berliner Festwochen (1981), in Geneva at the Été Japonais (1983), in Tokyo at the Music Today (1987), at the Tokyo Metropolitan Symphony Orchestra (1990), in the Hague at the Residentie Orchestra (1992), to name a few.

Ishii was Artistic Director of the Chinese-Japanese Contemporary Music Festival in Beijing in 1997. His first opera *Tojirareta Fune (The Sealed Boat)* premiered in Utrecht and Berlin in October 1999. It was given a Japanese premiere at Nissay Theatre in Tokyo in November 2000.

He has conducted many of the world's leading orchestras, including the Berlin Radio Symphony Orchestra, the Orchestre de la Suisse Romande, the New Japan Philharmonic Orchestra, Radio Symphony Orchestra in Beijing,

and the Hong Kong Symphony Orchestra. Particularly successful was his two-act ballet *Kaguyahime*, choreographed by Jiri Kylian for the Nederlands Dans Theater, which he conducted on more than 80 occasions between 1988 and 1995.

Maki Ishii, influenced earlier by the serialism and West European avantgarde techniques of the 1950's and 60's, turned his attention to Japanese traditional music in the late 1960's. The remainder of his creative endeavors have been rooted in the attempt to straddle two musical worlds by employing both European compositional method and elements of Japanese traditional music.

Maki Ishii does not strive merely to set the music and instruments of East and West in opposition to one another, nor even to fuse these two sound worlds, but remains constantly aware of the

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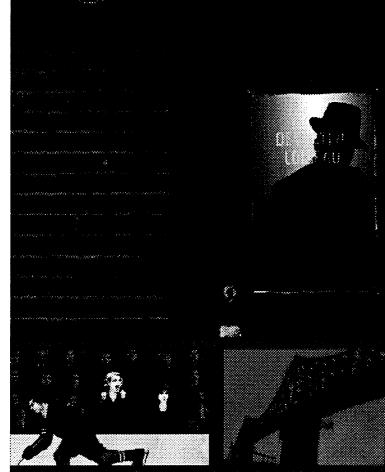
essential difference that underlies these two musical worlds in an attempt to pursue a third musical vision. Since the 1970's, in an extensive body of works including *Sō-Gu I for shakuhachi and piano* (1970), *Sō-Gu II for gagaku and orchestra* (1972), and *Mono-Prism* for Japanese drums and orchestra (1976), he has succeeded in creating his own unique sound world in which Western and Japanese instruments are used in the same temporal and spatial setting.

Ishii has been the recipient of many awards including the NHK Symphony Orchestra Otaka prize (1977, Tokyo), the 4th Nakajima Music Grand Prize (1986, Tokyo), the German Critics Prize 1987 (Verband der deutschen Kritiker 1988, Category 'Music'), and the 5th Kyoto Music Award Grand Prize (1990). In 1999, Ishii was decorated with the Medal of Honor with Purple Ribbon by the Emperor of Japan. Maki Ishii died in Tokyo on April 8th, 2003 after a short but severe illness.

Biography courtesy of the Maki Ishii Official Website



continuum
contemporary classical music



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Jane Mallett Theatre

André Ristic, music
Cecil Castellucci, libretto
Beaudin, soprano
Marie-Annick Béliveau, mezzo
Michiel Schrey, tenor
Pierre-Étienne Bergeron, baritone

Véronique Lacroix, Artistic Direction
Kimberlyn Porter, illustrations
Marie-Josée Chartier, staging
Serge Maheu, projection design
Cheryl Lalonde, set and costume design
Martin Sirois, lighting design Pascale

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